Edward Turner

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Game Chef 2014

Edward Turner

Discussion · 12 May 2014   #OscarWilde

Due to an unfortunate miscommunication caused by some ill-advised skimming of the contract, your director has informed you that opening night is not, in fact, in two months, but rather in two hours. Unfortunate.

Rather compounding the problem, it seems that nobody actually has a copy of the script on hand. Most unfortunate!

However all is not lost, for though nobody can quite remember the title of the play, everybody recalls the author: Oscar Wilde. So this should be easy: take some idle rich, give them trivially tragic secrets and a true love to chase and you're basically done. Shovel in some plot if you can find room amidst the banter, and you should be good to go.

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My project for this year's Game Chef is called "By the Author of Lady Windermere's Fan," and it's about a group of actors assembling an Oscar Wilde play from scratch. The theme is present in the lack of a book that the actors are working from; in addition, I'm planning to create the text in play format. If I'm lucky, I'll even have an audio recording by the 18th.

As for the ingredients, Oscar Wilde plays are known for their focus on the idle rich, who are all attractive but without substance (they are basically human glitter), and whose primary pastime is intense self-absorbtion. Bot of course the ingredient of

choice is a wholly misinterpreted and even mispelled "wild."

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5 comments

Jack Stephenson-Carr 12 May 2014
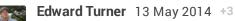Fabulous! Can't wait to read the full design in all it's Wilde glory!

Emily Care Boss 12 May 2014
Love that twist on "lack of a book." Seems like this would lend itself to making a broad, satirical farce.

Brendan Day 13 May 2014
This sounds like a lot of fun. I imagine that some players will take to the theme quite naturally, but others may struggle to create even the appearance of banter.

Does the majority of the game take place inside the play itself? Does it provide any constraints or prompts to help shape the story?

Edward Turner 13 May 2014 +3
It's almost all going to take place in the play itself, but uses the "improvising from scratch" conceit as the constraints for the show. Specifically, before they do anything else, the players (without communicating with one another), write down the sets which are already built in the theater. These are the only sets they can use, so they'll have to find some that work with one another (or pick one and use it exclusively).

Likewise, I think there will be a limited number of props that can float about, but I'm not sure if that's as useful a constraint.

As for prompting a scene, it'll work like this: every character has a Lie which they are maintaining for some reason. Every scene is built around a lie, which must be directly or indirectly confronted. When a lie is confronted, whomever owns that lie has to embellish it, replacing it with a bigger, grander, harder-to-maintain lie, and moving the farce along.

One a lie has been confronted and embellished three times, then whomever

owns it can reveal their lie, trading it in for an improbable coincidence, which they use to secure their happy ending. Once everyone has a happy ending, the play is over.

Jack Stephenson-Carr 13 May 2014
How fun! I like the "lie -> embellish 3 times -> trade in for an improbable coincidence -> happy ending" dynamic. Perfectly captures the feeling of the source.

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